



Gerald Cohen

V'higad'ta L'vincha

(And You Shall Tell Your Child...)

For SATB Chorus and Piano

A Passover Cantata

Originally scored for SATB Chorus, Clarinet, Cello, and Piano

FOR PERUSAL ONLY

- This page is intentionally blank. -

FOR PERUSAL ONLY

Composer's Note

V'higad'ta L'vincha (And You Shall Tell Your Child) was composed in 1996 for the Syracuse Children's Chorus, Barbara Tagg, founder and director, and was commissioned by the Chorus as part of the "Commissioning Music/USA" program of Meet The Composer and the National Endowment for the Arts, with support from the Helen F. Whitaker Fund. As the transmission of the Passover story from one generation to another is a central theme of the Haggadah and of the piece, it felt most fitting to compose a setting of these texts in a work written for this wonderful children's chorus.

V'higad'ta L'vincha is a joyful 16-minute piece celebrating Passover, in a setting of key passages from the Passover Haggadah. The Haggadah, or "telling," is the text that is used at the Seder, the family meal—full of discussion, ceremony, and song—that is the central feature of the Passover celebration of freedom and rejoicing. One of the most significant themes of the Passover celebration, emphasized in Cohen's choices of texts for the piece, is that we all must experience the story of the deliverance from slavery as if we ourselves had lived through it; we must then tell our children that story so as to pass it down, vividly, from one generation to the next.

The piece begins with a chant-like setting of the Biblical verse that instructs us to tell our children the story of the Exodus, and then moves, as does the Haggadah, from the oppression of slavery to the joy of deliverance. That joy is expressed especially in the famous text "Dayeinu" ("It would have been enough..."), set here as a lively dance, and in the final "L'fichach," ("Therefore we should thank") which gives gratitude to God in a procession which grows from a quiet beginning to an exuberant conclusion.

Available in versions for SSA chorus and for SATB chorus, V'higad'ta L'vincha was originally written with an ensemble of clarinet, cello, and piano, but can also be performed with just piano accompaniment. Several movements of the piece, particularly "Dayeinu" and "L'fichach," are often performed as individual movements.

A recording of the original version for treble chorus—performed by the Syracuse Children's chorus, Barbara Tagg, conductor—is available on the album *Generations: Music of Gerald Cohen* (New World Records, NWCR879).

Pronunciation Guide

Vowels

a as in "father"
ai as in "light"
e as in "bed"
ei as in "weigh"
(not a diphthong)
i as in "police"
o as in "go"
u as in "rude"

Consonants

ch as in the German "ach"; *never* as in "cheese"
g is always hard, as in "get"
r is slightly rolled, as in Italian or French
s is always unvoiced as in "sit"; not voiced as in "has"

An apostrophe in transliterated Hebrew indicates a neutral vowel or shwa, pronounced like "uh," as in *suppose*.

Libretto

1. V'higad'ta l'vincha

V'higad'ta l'vincha bayom hahu leimor:
ba-avur ze asa Adonai li, betseiti mimitsrayim; ki
v'yad chazaka hotsiacha Adonai mimitsrayim.

And you shall tell your child on that day,
saying: it is because of what Adonai did for me
when I went out of Egypt. For with a mighty
hand did Adonai bring you out of Egypt.

2. Avadim hayinu l'faro

Avadim hayinu l'faro b'mitsrayim,
vayotsieinu Adonai eloheinu misham b'yad
chazaka uvizro-a n'tuya. V'chol hamarbe l'saper
bitsiat mitsrayim harei ze m'shubach.

We were slaves to Pharaoh in Egypt, and
Adonai our God brought us forth with a mighty
hand and an outstretched arm. And the more one
talks about the exodus from Egypt, the more
praiseworthy it is.

3. Ha lachma anya

Ha lachma anya, diachalu avantana, b'ara
dimitsrayim. Kol dichfin yeitei v'yeichul, kol
ditsrich yeitei v'yifsach. Hashata hacha,
lashana haba-a b'ara d'yisraeil. Hashata avdei
lashana haba-a b'nei chorin.

This is the bread of poverty which our
ancestors ate in the land of Egypt. Let all who
are hungry come and eat; let all who are needy
come and celebrate the Passover. Now we are
here; next year may we be in the land of Israel.
Now we are slaves; next year may we be free people.

4. D'yeinu!

Kama ma-alot tovo lamakom aleinu!
Ilu hotsianu mimitsrayim, D'yeinu!
Ilu kara lanu et hayam, D'yeinu!
Ilu sipeik tsorkeinu bamidbar arba'im shana
D'yeinu!
Ilu keir'vanu lifnei har sinai, D'yeinu!
Ilu natan lanu et hatorah, D'yeinu!
Ilu hichnisanu l'erets yisraeil, D'yeinu!

How many acts of kindness God has performed for us!
If God had brought us out of Egypt, *D'yeinu!**
If God had split the sea for us, *D'yeinu!*
If God had sustained us in the wilderness for forty years,
D'yeinu!
If God had brought us before Mount Sinai, *D'yeinu!*
If God had given us the Torah, *D'yeinu!*
If God had led us to the land of Israel, *D'yeinu!*

*D'yeinu! = "it would have been enough for us!"

5. B'chol dor vador

B'chol dor vadov, chayav adam lirot et atsmo
k'ilu hu yatsa mimitsrayim. Shene-emar:
V'higad'ta l'vincha bayom hahu leimor: ba-avur
ze asa Adonai li, betseiti mimitsrayim.

In every generation, each person should feel as though
he or she had actually experienced the exodus from Egypt.
As it is written: "And you shall tell you child on that day,
saying: it is because of what Adonai did for *me* when
I went out of Egypt."

6. L'fichach anachnu chayavim l'hodot

L'fichach anachnu chayavim l'hodot, l'haleil,
l'shabei-ach, l'fa-er, l'romeim, l'hadeir, l'vareich,
l'alei, ul'kaleis, l'mi sheasa lavoteinu v'lanu et
kol hanisim ha-eilu. Hotsianu mei-avdut
l'cheirut, miyagon l'simcha, mei-eivel l'yom tov,
umei-afeila l'or gadol, umishibud ligula.
V'nomar l'fanav shira chadasha, Hal'luya!

Therefore, we should thank, praise, laud,
glorify, exalt, honor, bless, extol, and adore the
Power who performed all of these miracles for our
ancestors and for us. God brought us from slavery
to freedom, from sorrow to joy, from mourning to
celebration, from darkness to great light, from
bondage to redemption. Let us then sing a new
song to God, Halleluya!

V'HIGAD'TA L'VINCHA

A Passover Cantata for Mixed Choir (SATB) and Piano

Text from the Passover Haggadah

Gerald Cohen

1. V'higad'ta l'vincha

And you shall tell your child

As a chant, freely (♩=60)

mp

Solo Voice* *3* *3* *3* *3* *3*

V'-hi-ga-d'-ta l'-vin-cha ba - yom ha - hu - le - mor. ba - a - vur ze a -

Piano

Solo *4* *3* *3* *3* *3*

sa A-do-nai li, b'-tsi - t - mi - mits-ra-yim; ki v'-yad cha-za-ka ho -

Pf.

Solo *7* *3* *3* *3* *3* *3*

tsi - a - cha A-do-nai mi - mits - ra - yim.

A little faster, freely (♩=84)

p

Pf. *p quasi improvisando*

R.H. *3*

L.H. *tr. very evenly pp p*

Red. (hold through m. 31)

*The soloist may be sung by any voice part. Alternatively, the first movement and the solos in the fourth and fifth movements may be sung in unison by the soprano and alto sections.

Pf.

11

R.H.

p quasi improvisando

trill: sempre p

mp

Pf.

15

mp

mp

Solo

18

mp

Ki v' -

Pf.

p

Solo

22

yad cha - za - ka ho - tsi - a - cha A - do - nai

Pf.

mp

26

Solo

mi - mits - - - - ra - yim,

Pf.

29

Solo

mi - mits - - - - ra - - - - yim.

Pf.

Red.
 Very short pause,
 then attacca:

2. Avadim hayinu l'faro
 We were slaves to Pharaoh

Fast (♩=168)

Soprano

Alto

Tenor

Bass

Piano

G.P.

G.P.

G.P.

G.P.

G.P.

f

4

S. *f* A - va - dim ha - yi - nu l' - fa -

A. *f* A - va - dim ha - yi - nu l' - fa -

T. *f* A - va - dim ha - yi - nu l' - fa -

B. *f* A - va - dim ha - yi - nu l' - fa -

Pf. *ff* *f*

7

S. ro - mits - ra - yim,

A. ro b' - mits - ra - yim,

T. ro b' - mits - ra - yim,

B. ro b' - mits - ra - yim,

Pf. *ff*

10

S. *f* a - va - dim ha - yi - nu — *mp sub.* l' - fa -

A. *f* a - va - dim ha - yi - nu — *mp sub.* l' - fa -

T. *f* a - va - dim ha - yi - nu —

B. *f* a - va - dim ha - yi - nu —

Pf. *f* *mp subito*

13

S. *cresc.* ro b' - mits - ra - yim, l' - fa - ro b' - mits -

A. *cresc.* ro b' - mits - ra - yim, l' - fa - ro b' - mits -

T. *mf cresc.* l' - fa - ro b' - mits -

B. *mf cresc.* l' - fa - ro b' - mits -

Pf. *cresc.*

16

S. ra - yim, l' - fa - ro b' - mits - ra - yim.

A. ra - yim, l' - fa - ro b' - mits - ra - yim.

T. ra - yim, l' - fa - ro b' - mits - ra - yim.

B. ra - yim, l' - fa - ro b' - mits - ra - yim.

Pf.

19

S.

A. *pp* quietly and distinctly
A - va - dim ha - yi - nu l' - fa - ro,

T.

B. *pp* quietly and distinctly
A - va - dim ha - yi - nu l' - fa - ro, a - va -

Pf. *f* (as if cut off) *pp* sub.

22 *p dolente*

S. A - va - dim ha - - - yi - nu

A. a - va - dim ha - yi - nu l' - fa - ro, a - va -

T. *p dolente*
A - va - dim ha - - - yi - nu

B. dim ha - yi - nu l' - fa - ro, a - va - dim ha - yi - nu l' - fa - ro,

Pf.

25

S. - l' - fa - ro b' - mits -

A. dim ha - yi - nu l' - fa - ro, a - va - dim ha - yi - nu l' - fa - ro,

T. - l' - fa - ro b' - mits -

B. a - va - dim ha - yi - nu l' - fa - ro, a - va -

Pf.

28

S. *p*
ra - yim, a - va - dim ha - yi - nu l' - fa -

A. *p*
a - va - dim ha - yi - nu l' - fa - ro a - va - dim ha - yi - nu l' - fa -

T. *p*
ra - yim, a - va - dim ha - yi - nu l' - fa -

B.
dim ha - yi - nu l' - fa - ro,

Pf. *p*

31

S. ro, a - va - dim ha - yi - nu — l' - fa - ro b' - mits -

A. ro, a - va - dim ha - ri - nu — l' - fa - ro b' - mits -

T. ro, a - va - dim ha - yi - nu — l' - fa - ro b' - mits -

B. *p*
b' - mits -

Pf.

34 *cresc.*

S. ra - - - - -

A. ra - - - - -

T. ra - - - - -

B. ra - - - - -

Pf. *p cresc.*

37 *f*

S. yim, b'-mits - ra - yim.

A. yim, b'-mits - ra - yim.

T. yim, b'-mits - ra - yim.

B. yim, b'-mits - ra - yim.

Pf. *ff*

40

S.

A.

T.

B.

Pf.

ff

p

Va -

Va -

43

S.

A.

T.

B.

Pf.

p molto legato

p delicate

yo - tsi - ei - nu A - do - nai e - lo - hei - nu mi - sham,

yo - tsi - ei - nu A - do - nai e - lo - hei - nu mi - sham,

And. (hold through m. 52)

46

S. *p* Va - yo - tsi - ei - nu A - do -

A. *p* Va - yo - tsi - ei - nu A - do -

T.

B.

Pf.

49

S. *mp* nai e - lo - hei - nu mi - sham, b' -

A. *mp* nai e - lo - hei - nu mi - sham, b' -

T. *mp*

B. b' -

Pf. *p delicate*

53

S. yad cha - za - ka u - viz - ro - a n' - tu - ya, u - viz -

A. yad cha - za - ka u - viz - ro - a n' - tu - ya, u - viz -

T. yad cha - za - ka u - viz - ro - a n' - tu - ya, u - viz -

B. *mp* cha - - - za - ka n' - tu - ya,

Pf. *mp*

57

S. ro - a n' - tu - ya. Va - yo - tsi -

A. ro - a n' tu - ya.

T. ro - a n' - tu - ya.

B. *f* n' - - - tu - ya. *f* Va - yo - tsi - ei - nu A - do -

Pf. *f*

61

S. ei - nu A - do - nai e - lo - hei - nu mi - sham, va -

A. *f* Va - yo - tsi - ei - nu A - do - nai e - lo - hei - nu mi - sham,

T. *f* yo - tsi - ei - nu va - yo - tsi -

B. nai e - lo - hei - nu mi - sham, yo - tsi -

Pf.

64

S. yo - tsi - ei - nu A - do - nai e - lo - hei - nu mi - sham,

A. va - yo - tsi - ei - nu A - do - nai e - lo - hei - nu mi -

T. ei - nu A - do - nai e - lo - hei - nu mi - sham,

B. ei - nu yo - tsi - ei - nu mi -

Pf.

67 *ff*

S. *ff*
- b' - yad cha - za - ka u-viz - ro-a n' - tu -

A. *ff*
sham, b' - yad cha - za - ka u-viz - ro-a n' - tu -

T. *ff*
- b' - yad cha - za - ka u-viz - ro-a n' - tu -

B. *ff*
sham, b' - yad cha - za - ka u-viz - ro-a n' - tu -

Pf. *ff*

71

S. *ff*
ya, u-viz - ro - a n' - tu - ya.

A. *ff*
ya, u-viz - ro - a n' - tu - ya.

T. *ff*
ya, u-viz - ro - a n' - tu - ya.

B. *ff*
ya, u-viz - ro - a n' - tu - ya.

Pf. *ff non legato, dancing*

75

Pf.

78

Pf.

ff

82

Pf.

dim.

87

S.

mp

V' - chol ha - mar - be

A.

T.

mp

V' - chol ha - mar - be

B.

Pf.

p

ped.

ped. Keep chord sustained with pedal through m. 97

91

S. *mp* l' - sa - per

A. *p* Va - yo - tsi - ei - nu A - do -

T. *mp* l' - sa - per

B. *p sotto voce* A - va - dim - ha - yi - nu,

Pf. *mp* *p*

96

S. *mp* *mf* bi - tsi - at - mits - ra - yim

A. *mp* *mf* nai - lo - lei - nu, bi - tsi - at - mits - ra - yim

T. *mp* *mf* bi - tsi - at - mits - ra - yim

B. *mp* *mf* bi - tsi - at - mits - ra - yim

Pf. *p* *mf*

Red. Red. *

100

S. Sop. *p*

T. Ten. *p*

ha -

ha -

Pf.

104

S. rei - ze m' - shu - buch.

T. rei - ze m' - shu - buch.

Pf. *p*

109

Pf. *mp*

112

Pf. *mp*

115

Pf. *mp*

118

Pf. *p*

*Very short pause,
then attacca:*

3. Ha lachma anya

This is the bread of poverty

Slow, with motion (♩ = 69)

Tenor *mf*

Ha lach-ma an - ya, — di-a - cha-lu a - va - ta-na, — b' - a - ra di-mits -

Bass *mf*

Ha lach-ma an - ya, di-a - cha-lu a - va - ta-na, — b' - a - ra di-mits -

S. *mf*

Kol dich - fin yei-tei v' - yei - chul, — kol ditz -

A. *mf*

Kol dich - fin yei-tei v' - yei - chul, — kol ditz -

T. *mf*

ra - yim.

B. *mf*

ra - yim.

11

S. *p*
rich yei-tei v'-yif - sach. Ha-sha - ta ha - cha, la-sha - na ha-ba - a b' - a -

A. *p*
rich yei-tei v'-yif - sach. Ha-sha - ta ha - cha, la-sha - na ha-ba - a b' - a -

T. *p*
Ha-sha - ta ha - cha, la-sha - na ba - a b' - a -

B. *p*
Ha-sha - ta ha - cha, la-sha - na ba - a b' - a -

15

S. *mf*, *p sub.*
ra d'-yis - ra - el. Ha-sha - ta av - dei la-sha - na ha-ba - a b' -

A. *mf*, *p sub.*
ra d'-yis - ra - el. Ha-sha - ta av - dei la-sha - na ha - ba - a b' -

T. *mf*, *p sub.*
ra d' - yis - ra - el. Ha-sha - ta av - dei la-sha - na ha - ba - a b' -

B. *mf*
ra d' - yis - ra - el.

19

S. *mp* *p*
nei cho - rin, b' - nei cho - - - rin.

A. *mp* *p*
nei cho - rin, b' - nei cho - - - rin.

T. *mp* *p*
nei cho - rin, b' - nei cho - - - rin.

B. *mp* *p*
b' - nei cho - - - rin.

*Very short pause,
then attacca:*

4. Dayeinu!

It would have been enough for us!

Freely (♩=138)

Solo Voice* Ten.

p

Ka - ma - ma - a - lot to - vot la - ma - kom - a - lei - nu!

Piano

Exuberantly (♩=160)

7 *p* Tenors

T. 8

I - lu - ho - tsi - a nu, ho - tsi - a - nu

Pf. *p*

11 S.

T. 8

mi - nek - ra - yim, da - yei - nu da - yei - nu!

Pf.

14 *p* Sopranos

S. 8

I - lu - ka - ra - la - nu,

Pf. *p*

*See note on p. 3.

17 *p* + Altos *S.A. unis. mp vivaciously*

S. ka - ra - la - nu et ha - yam, da - yei - nu! Da - yei - nu—

Pf. *mp*

20 (4+3) (3+4) (SATB unis.)

S. A. - da - yei - nu da - yei - nu da - yei - nu da - yei - nu da - yei - nu!

Pf.

23 SATB unis. (4+3)

All (8) Da - yei - nu da - yei - nu da - yei - nu da - yei - nu da -

Pf.

26 (3+4) (3+2)

All (8) yei - nu da - yei - nu!

Pf.

30

Pf.

33

Sopranos *mp*

I - lu si - peik tsor - kei - nu - ba - mid - - -

Altos *mp*

I - lu si - speik tsor - kei - nu - ba - mid - - -

Pf. *mp*

Half Red. (through m. 44)

36

S. (3+4)

bar, - - - ba - mid - bar - - - ar - ba - im sha - na, ar - ba -

A.

bar, - - - ar - ba - - - im

Pf. *mp*

39

S. im sha - na, da - yei - - - nu da -

A. sha - - - na, da - - - yei - - -

Pf.

42

S. yei - nu!

A. nu!

T. *mf* I - lu kei - r' -

B. *mf* I - lu

Pf.

45

T. va - nu lif - nei har si - nai,

B. kei - r' - va - nu lif - nei har si - nai,

Pf.

FOR PERUSAL ONLY

48 *f*

S. Da - yei - nu da - yei - nu da - yei - nu da - yei - nu da - yei - nu da - yei - nu

A. *f* Da - yei - nu da - yei - nu da - yei - nu da - yei - nu da - yei - nu

T. *f* Da - yei - nu da - yei - nu da - yei - nu da - yei - nu da - yei - nu

B. Da - yei - nu da - yei - nu

Pf. *f*

51

S. Sopranos *mf* (4+3) Da - yei - nu da - yei - nu da - yei - nu

A. Altos *mf* Da - - - - yei - nu

Pf. *mf sub.*

54

S. $(3+4)$
da - yei - nu da - yei - nu da - yei - nu! Da - - -

A.
da - - - yei - nu da - yei - nu! Da - yei - nu—

T.
mf
Da - - -

B.
mf
Da - yei - nu—

Pf.

57

S. $(4+3)$ $(3+4)$
yei - nu da - - - yei - nu da - yei - nu!

A.
— da - yei - nu da - yei - nu da - yei - nu da - yei - nu!

T.
yei - nu da - - - yei - nu da - yei - nu!

B.
— da - yei - nu da - yei - nu da - yei - nu da - yei - nu!

Pf.

60

Pf. *f boisterous*

63

Pf.

66 (3+2+3)

Pf. *ff*

69 (4+3+3)

Pf. *dim.*

72

S. *p unis.*
A. I - lu

T. *p unis.*
B. I - lu

Pf. *(dim.) p*

76

S. A. na - tan la - nu et ha - to - rah, —

T. B. Ah, —

Pf. *p* *sonorous but delicate*

80 na - tan la - nu et ha - to - rah, — da - yei - nu da - yei - nu! —

S. A. to - - - - rah, da - yei - nu da - yei - nu!

T. B. to - - - - rah, da - yei - nu da - yei - nu!

Pf. *p*

Sub...

84

S. A. nu! I - lu - hich - ni - sa - nu l' -

T. B. nu! I - lu - hich - ni - sa - nu l' -

Pf. *cresc.*

Red.

88 *(cresc.)*

S. e - rets — Yis - ra - el, l' - e - rets — Yis -

A. e - rets — Yis - ra - el, l' - e - rets — Yis -

T. e - rets — Yis - ra - el, l' - e - rets — Yis -

B. e - rets — Yis - ra - el, l' - e - rets — Yis -

Pf. *(cresc.)*

91 *(cresc.)*

S. ra - - - - el, _____

A. ra - - - - el, Yis - ra - el, _____

T. ra - - - - el, _____

B. ra - - - - el, _____

Pf. *(cresc.)*

94 *f* (4+3)

S. Da - - - - yei - nu da - - - -

A. Da - yei - nu da - yei - nu da - yei - nu da - yei - nu da -

T. Da - - - - yei - nu da - - - -

B. Da - yei - nu da - yei - nu da - yei - nu da - yei - nu da -

Pf. *f*

97 (3+4) *ff* (4+3)

S. yei - nu da - yei - nu! Da - yei - nu da - yei - nu

A. yei - nu da - yei - nu! Da - - - - yei - nu

T. yei - nu da - yei - nu! Da - yei - nu da - yei - nu

B. yei - nu da - yei - nu! Da - - - - yei - nu

Pf. *ff*

100

S. *(3+4)*
da - yei - nu da - yei - nu da - yei - nu!

A.
da - - - - yei - nu da - yei - nu!

T.
da - yei - nu da - yei - nu da - yei - nu!

B.
da - - - - yei - nu da - yei - nu!

Pf.

103

S. *p* Ka - ra la - nu et ha - yam, *cresc.* keir -

A. *p* Et ha - yam,

T. *p sub.* Ho - tsi - a - nu mi - mits - ra - yim, *cresc.* si - peik — tsor - kei - nu ba - mid -

B. *p sub.* Mits - ra - yim, *cresc.* ba - - - mid -

Pf. *p sub.* *cresc.*

106 *cresc.*

S. va - nu lif-nei— har si - nai, hoch - ni - sa - nu l' -

A. *cresc.*
har si - nai, e - rets,—

T. *cresc.*
bar, na-tan la - nu et ha - to - rah,

B. *cresc.*
bar, ha - - - - rah,

Pf. *(cresc.)*

109 *f*

S. e - rets Yis - ra - el, Da - yei - nu da - yei - nu da - yei - nu da -

A. *f*
e - rets Yis - ra - el, Da - yei - nu da - yei - nu da -

T. *f*
Yis - ra - el, Da - yei - nu da - yei - nu da - yei - nu da -

B. *f*
Da - yei - nu da - yei - nu da - yei - nu da -

Pf. *(cresc.)* *f*

113 *ff*

S. yei - nu da - yei - nu! Da - yei - nu — da - yei - nu da - yei - nu da -

A. yei - nu! — Da - yei - nu — da - yei - nu — da -

T. yei - nu da - yei - nu! Da - yei - nu — da yei - nu da - yei - nu da -

B. yei nu! — Da - yei - nu — da - yei - nu — da -

Pf. *ff*

116 *ff* (3+4)

S. yei - nu — da - yei - nu da - yei - nu! Da - yei - nu!

A. yei - nu — da - yei - - - nu! Da - yei - nu!

T. yei - nu — da - yei - nu da - yei - nu!

B. yei - nu — da - yei - - - nu!

Pf. *sempre ff*

119 (3+2)

S.

A.

T. *ff*

B. *ff*

Pf.

Da - yei - nu!

Da - yei - nu!

123

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Pf.

Da - yei - nu!

Da - yei - nu!

Da - yei - nu!

Da - yei - nu!

Da - yei - nu!

attacca:

5. B'chol dor vador

In every generation

L'istesso tempo (♩=160) rit. a

Piano *p sub.*

Sop./Ten. unis. Lyricaly (♩=150)
mp cantabile

B. *p*

Pf. *p sotto voce*

5

B' - chol dor - va -

chol, chol

9

dor, cha - yav a - - -

dor, cha - yav a -

FOR PERUSAL ONLY

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system (measures 1-4) features a piano accompaniment with a 'p sub.' dynamic and a tempo of L'istesso tempo (♩=160). The vocal parts (Sop./Ten. unis. and B.) enter in measure 5 with a tempo of Lyricaly (♩=150) and a dynamic of mp cantabile. The piano accompaniment continues with a 'p sotto voce' dynamic. The lyrics are: 'B' - chol dor - va - chol, chol'.

13

S. T. (8) dam li - rot et ats - mo li -

B. dam, li - rot ats -

Pf.

17

S. T. (8) rot et ats - mo k' i - lu hu ya - tsa mi - mits -

B. mo, li - rot ats -

Pf.

21

S. T. (8) - - - yim, *Sopranos only* *mp* b' - chol dor va - dor,

A. *Altos* *mp* b' - chol dor

B. mo,

Pf.

26

S. Sop./Ten. *mp*

A. Alto/Bass *mp*

Pf. *mp legato* ^(optional)

cha - yav a - dam li -

cha - - - yav a - dam li -

31

S. Sop./Ten. *mp (sub.)*

A. B. Alto/Bass

Pf. *mp (sub.)*

rot et ats - mo li - rot et ats - mo k' - i - lu hu ya - tsa mi-mits -

rot et ats - mo ya - tsa mi -

37

S. T. *mp (sub.)*

A. B.

Pf.

ra - - - yim, k' - i - lu hu - ya - tsa mi-mits - ra - - -

- mits - ra - yim, mi - - - - mits - ra -

*Note: measures 30-45, *a cappella* is preferred; the piano may be added at the discretion of the conductor to help support the choir.

44 *p* Sop. only As a chant, freely (♩=60)

S. T. (8) yim. She - ne - e - mar:

A. B. (8) yim.

Pf. *p* *ped.*

49 Solo voice *mp*

Solo V' - hi - ga - d' - ta l' - vin - cha ba - yom ha - hu lei - mor: ba - a - vur

Pf. *p*

trill: sempre *p*, very evenly

52 Solo

Solo ze a - sa A - do - nai li, b' - tsei - ti mi - mits - ra - yim, b' - tsei -

Pf. *p*

*See note on p. 3.

Solo

55

ti mi - mits-ra - - - yim.

Pf.

Solo

58

p L' - fi-chach, L' - fi-chach,

Pf.

p

attacca:

6. L' fichach anachnu chayavim l' hodot
Therefore, we should thank

Joyously, not too fast ($\text{♩} = 88$)

Sop./Alto unis.
mp cantabile

Soprano
Alto

L' - fi - chach — a - nach - nu cha - ya -

cantabile

Piano

mp legato

Red. Use a half-pedal through m. 38, allowing a chord to form without becoming too muddy.

5

S.
A.

vim, a - nach - nu cha - ya-vim l' - ho - dot,

Pf.

10

S.
A.

l' - ha - leil, — l' - sha - bei - ach, l' - fa - u - l' - bo - meim l' - ha -

Pf.

15

S.
A.

deir, — l' - va reish l' - a - lei, u - l' - ka - leis,

Pf.

mp

20

S.
A.

Pf.

25 *mf*

S. *mf*
l' - mi she - a - sa ————— la - vo - tei - nu v' - la - nu et

Altos (counterline): stay softer than sopranos and tenors

A. *mp*
mi ————— she - a - sa ————— la - vo - tei ————— nu

T. *mf*
l' - mi she - a - sa ————— la - vo - tei - nu v' - la - nu et

B.

Pf. *mf*
And.

31

S. *mp* (Sop.: counterline) *p*
kol ha-ni - sim ha - ei - lu.

A. *mf* (Alto: melody) *p*
kol ha-ni - sim ha - ei - lu.

T. *p*
kol ha-ni - sim ha - ei - lu.

B.

Pf.

37

S. _____

A. _____

T. *p*
Ho - tsi - a - nu - mei - av - dut - l'-chei -

B. *p*
Ho - tsi - a - nu - mei - av - dut - l'-chei -

Pf. *p*

43

S. _____

A. *p*
ya - gon -

T. *mf* *p* (bring out tenor line)
rut, mi - ya - gon -

B. *mf* *p*
rut, mi - ya - gon -

Pf. *mf* *p*

47

S. *p* *mf*
sim - cha,

A. *mf*
sim - - - - - cha,

T. *mf*
l' - sim - - - - - cha,

B. *mf*
mi - ya - gon - l' - sim - - - - - cha,

Pf. *mf*

51

S. *mp*
mei ei - vel l' - yom tov,

A. *mp*
mei - ei - vel l' - yom tov,

T. *mp*
mei - ei - vel l' - yom tov,

B.

Pf. *mp*

55 *mf*

S. u - mei - a - fei - la l' - or - ga - dol, —

A. u - mei - a - fei - la l' - or - ga - dol,

T. u - mei - a - fei - la l' - or - ga - dol, —

B. la l' or - ga - dol, —

mp *mf*

Pf. *mf*

59 *f cresc.*

S. u - mi - shi - bud li - gu - la, mi - shi - bud li - gu -

A. u - mi - shi - bud li - gu - la, mi - shi - bud li - gu -

T. u - mi - shi - bud li - gu - la, mi - shi - bud li - gu -

B. u - mi - shi - bud li - gu - la, mi - shi - bud li - gu -

f cresc.

Pf. *f cresc.*

72

S. A1. v' - no - mar l' - fa - nav — shi - ra cha - da - sha,

A2. - - - ra cha - da - - - sha,

T. - - - ra cha - da - - - sha,

B. v' - no - mar l' - fa - nav — shi - ra cha - da - sha,

Pf.

77

S. A1. Ha - l' - lu - ya, ha - l' - lu - ya, ha - l' - lu - ya! A1.

A2. ha - l' - lu ya, ha - l' - lu - ya!

T. ha - l' - lu - ya, ha - l' - lu - ya!

B. Ha - l' - lu - ya, — ha - - - l' - lu - - - ya,

Pf.

82

S. Ha - l' - lu - ya, — ha - l' - lu - ya, ha - l' - lu -

Altos 1 & 2
A. Ha - l' - lu - ya, — ha - l' - lu - ya, ha - l' - lu -

T. Ha - l' - lu - ya, — ha - l' - lu - ya, ha - l' - lu -

B. ha - l' - lu - - - - ya, ha - - -

Pf.

86

S. ya!

A. ya!

T. ya!

B. l' - lu - - - - ya!

Pf.

f
sempre marcato

91

f

S. V' - no - mar l' - fa - nav — shi - ra cha - da -

A. V' - no - mar l' - fa - nav — shi - ra cha - da -

T. V' - no - mar l' - ra - nav — shi ra cha - da -

B. V' - no - mar l' - ra - nav — shi - ra cha - da -

Pf.

95

S. sha, — Ha - l' - lu - ya, — ha - l' - lu - ya, ha - *cresc.*

A. sha, — Ha - l' - lu - ya, ha - l' - ku - ya, ha - *cresc.*

T. sha, — Ha - l' - lu - ya, ha - l' - lu - ya, ha - *cresc.*

B. sha, — Ha - l' - lu - ya, — ha - l' - lu — ya, ha - *cresc.*

Pf. *cresc.*

99 *ff*

S. l' - lu - ya! Ha - l' - lu - - - ya! Ha - l' -

A. l' - lu - ya! Ha - l' - lu - - - ya! Ha - l' -

T. l' - lu - ya! Ha - l' - lu - - - ya! Ha - l' -

B. l' - lu - ya! Ha - l' - lu - - - ya! Ha - l' -

Pf. *ff*

103

S. lu - - - - ya!

A. lu - - - - ya!

T. lu - - - - ya!

B. lu - - - - ya!

Pf.

107

S.

A.

T.

B.

Pf.

Red.

Sva

The image shows a page of a musical score, page 51, starting at measure 107. It features five staves: four for voices (Soprano, Alto, Tenor, Bass) and one for piano (Pf.). The vocal parts consist of long, sustained notes with ties, indicating a slow tempo. The piano accompaniment includes triplets and dynamic markings such as *Red.* and *Sva*. A large, diagonal watermark reading "FOR PERSUAL ONLY" is superimposed over the entire page.